

Record Mirror

Largest selling colour pop weekly newspaper 6d. No. 318.
Every Thursday. Week ending April 15, 1967

Inside: Monkees,
new Beatle pix,
Stax controversy
Davy in colour



MANFRED MANN (RM Pic Dezo Hoffmann)

LATEST SINGLE
FROM

DAVY JONES

★ **IT AIN'T ME BABE** ★

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YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.



SO Cat Stevens thinks he has written a "cowboy song" in "Gonna Get Me a Gun". I suggest he listens to some genuine cowboy songs before he makes such a stupid remark. Anyone who is a true believer in American country music would be even more annoyed by this statement than I am—I'm only a beginner in collecting these records. I suggest that Cat listens to Johnny Cash, Roy Acuff, Don Gibson, Marty Robbins, Tex Ritter and George Jones. Then he'll really know what a cowboy song sounds like. — Mrs. Della Savin, 46 Brookby Street, Islington, London N.1.

In brief . . .

J. C. Humphries, 17-15 Loyalty Street, Chippenham, Wilts: I'm willing to buy or swap anything concerning the Rollins Stones.
Peter Holme, 19 Sparrowmire Lane, Hallkirth Estate, Kendal, Westmorland: Why don't the Who, Move and others shut up—don't they realise that the success of Vince, Enselbert and Secombe means that the days of settling into the charts by flashing lights and smashing amplifiers are over. It's talent that counts nowadays—perhaps Helen Shapiro and Kiki Dee will help the charts to be a showcase of the best singing and playing.
Peter King, 18 Stanhope Road, Dover, Kent: I'm razing about the space given the Monkees. If they can't play a musical instrument between them, it's a poor turn-out on their part, James Craig. For the thousandth time, the Monkees are playing on all their records at this time.
Jim Plester, The Trossacks, Twyford Grove, Twyford, Banbury: What's happened to our charts? You expect to have one or two non-progressive records like "Release Me" etc., but now the whole charts are full of rubbish. People can't have taste as they turn down discs by the Spoonful, Byrds, Mamas and Papas and Paul Revere.

Bengt Bengtsson, Bjorkviken 12, Karlshamn, Sweden: I'll pay anything for the Hippies' "Memory Lane" on Carneo-Parkway—I'll even send a tape for someone to tape it for me.
John Bloomfield, aged 14, 43 Hillersdon, Wexham Court Estate, Slough: My top ten of Dylan records: Absolutely Sweet Marie, Visions of Johanna, Memphis Blues Again, Desolation Row, Just Like Tom Thumb's Blues, Motorpsycho Nitemare, Ballad of a Thin Man, Leopard-skin Pill-Box Hat, Bob Dylan's 11th Dream, Like a Rolling Stone. What are your selections?
David Beath, 2 Primrose Hill Cottages, Hemingstone, Ipswich, Suffolk: I can beat Miss Palmer's friend's record I have 26 LP's, 7 EP's and 25 singles all by Jim Reeves—altogether I have 296 different songs by him.
Annette Aston, 42 Hillingsford Avenue, Great Barr, Birmingham, 22a: What's happened to the so-called Small Faces' fans. Why don't they all rush out and buy the new single and put it to number one where it should be.
Righteous Rick Winkley, 30 Terry Street, Nelson, Lancs: I'd like to contact any record collectors who collect discs by obscure U.S. girl singers, especially people who are familiar with the work of great artists like Cathy Carroll, Debra Lewis and Loretta King.
Always freemall, 91 Lascoe Road, Heanor, Derbyshire: Anyone want pics of pop stars of 1962-63? Most of them are included: Cliff, Elvis, Frank, Heidi, Fury etc. Please send S.A.E.

TV MIMING - HAS THE BAN KILLED POP SHOWS?

WHEN the miming ban was instituted last August, over half your readers apparently thought it would improve television (pop). Well, it hasn't. It has virtually killed pop on TV and we are left with just one show, "Top Of The Pops". This show used to feature artistes on film miming to records if they could not come to the studio. Now we see them playing ping-pong, or walking round the park if the record is playing. But the miming ban has had another serious effect—"Top Of The Pops" would be more inclined to book artistes who could perform well singing "live"—i.e. solo singers, and this is probably responsible for the present ballad boom. I say it is time the miming ban was lifted, allowing more new inexperienced artistes to appear and allowing sanity to return to the charts. — Stephen Robinson, 45 Charnminster Road, Worcester Park, Surrey.

● James Craig: How do you mean "sanity" return to the charts? Why should the Move be sane and Engelbert insane? The charts merely reflect the artistes who are selling the C&W records in a week. They were never devised for one section of the business—apparently, in your case, new inexperienced artistes.

BERT PLAYS EL?

AS fans of both the King (Elvis) and Bert Kaempfert, I think an LP by Bert of some of El's ballads would go down very well and would probably be a big hit—fans of both artistes would get the best of both worlds. A list of titles? "Ask Me", "Do No Disturb", "Can't Help Falling In Love", "Woken Heart" (I believe Bert helped write this one), "Love Me Tender", "Puppet On A String", "It Hurts Me", "Wild In The Country", "I Love You Because", "Love Letters", "Please Don't Stop Loving Me", "Blue Hawaii", "Lovin' You", (How about it, Bert?) — E. Walters, 8 Cedar Close, Lansley Green, Crawley, Sussex.

BRITTON PETITION

MUST have been a big shock to many people to hear that Chris Britton is leaving the Troggs. It certainly is to me and others here in Andover. He is an excellent lead guitarist and perhaps the best in a long time. He is essential to the British pop scene. Anyone who has seen the Troggs live will know what I mean. I aim to get a petition up to give to Chris to show that fans don't think that because one has long hair and plays in a beat group that he is a "junkie". Send your names by the thousand to me — E. Rolfe, 22 Old Down Road, Andover, Hants.

Record Mirror

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BEST OF FATS

DOMINO was unbelievable. And my poll of Domino recordings was a great success, with a total of over eighty tracks receiving votes. The most popular by far was "Blueberry Hill", followed by "Blue Monday". The next eighteen:
3. The Fat Man; 4. Whole Lotta Lovin'; 5. Ain't That A Shame; 6. Walkin' To New Orleans; Be My Guest; 8. My Girl Josephine; 9. Please Don't Leave Me; 10. Tell Me That You Love Me; 11. Let The Four Winds Blow; 12. I Want To Walk You Home; 13. Sick And Tired; 14. I'm Ready; 15. It Keeps Raining; 16. Swanee River Hop; 17. The Big Beat; 18. I'm Walkin'; 19. When My Dreamboat Comes Home; 20. So Long — Memphis, Tenn. President, Finchley Rock Preservation Society; 24 Graywood Court, North Finchley, London, N.12.

GUITAR SOUNDS. . .

SOMETHING missing from the Twenty these days, guitar instrumentals. There are some great releases out now — Maroc "Bombay Duck", by the Shadows; "Monsoon", Duane Eddy; and "Theme From The Wild Angels", by the Ventures. Come on, inspire mental lovers, let's make them big hits, especially the Shads, who have finished a smash pantomime season in "Cinderella" for which they wrote all the words and music. And thanks R.M. for so

consistently praising the talents of Hank Bruce, Brian and John. — Richard A. Smith, 8 Newton Road, Dovercourt, Harwich, Essex.

MOST CREATIVE

WHEN will Paul Simon get the recognition he deserves? Apart from being the most creative song-writer on the scene today, he sings and plays the guitar with great ability and versatility. He captivated a recent vast audience of six thousand at the Royal Albert Hall with only the accompaniment of his partner and a solitary guitar. He received mass appreciation and encores, yet this great performer is still under-rated. — Colin Brinton, 73 Grange Road, Harwich, Essex.

GARRICK'S ACT

CONCERNING the article on David Garrick, I don't know who is kidding who about P. J. Proby's act being all show-off sex. But I would advise David to have a look at his own stage act. I saw him at Leeds and if his act does not depend on sex, I don't know what does. We all thought it was time David changed his act completely. He ought to stop going on about other people and sort his own business out. As for taking on P. J. on stage, well, he must be joking. — John F. Asquith, 80 Arncliffe Terrace, Bradford, 7, Yorks.

C & W MUSIC HITS BRITAIN!

THE other day JOHN MAUS told me: "Country Music will never be big here. People have been saying it would be the next trend for years, but nothing's happened. This is the opinion shared by many people.

However, quite a number of other people think differently — and are willing to spend time, effort and money to back up their belief. And April 14 is set as the day when Country Music is to receive its biggest promotion ever in Britain. From that date, Country Music fans will have a feast. Every month an American Country star will visit Britain, virtually every record company will be issuing Country records on a regular basis; British Country artistes are to have more opportunities than ever before — and will be promoted on a world-wide basis.

Of course, this whole drive to present Country Music as a saleable commodity means that it must be given a commercial image. The public in general have a set picture in their mind and think of Country Music as something played by ageing men in stonion hats and cowboy boots. This image must be dispelled if C & W is to increase in popularity. The public does like Country Music, but is not aware of the fact — "Release Me", "It's All Over", "Memories of You", "Detroit City", "I Won't Come In While He's There" and "Green Grass Of Home" are all current Top 50 entries with a Country feel to them.

Understandably, Country purists will arise and shout "sacrilege". They will hate the idea of their own pet style of music being presented in a commercial way — but the purists themselves will benefit. American Country stars earn a lot of money in the States and few of them bother to make a trip overseas, because of this particular drive to popularise the music, at least a dozen American artistes have already been booked to appear here this year. If that doesn't please the purists I don't know what will.

Responsible for the whole Country Music drive is an organisation called The Country Music Federation, situated at 21 Denmark Street, London. Over a year ago GORDON SMITH, a publisher of Country songs, met RON MACE in Liverpool. Ron managed several local C & W groups and had promoted shows at various clubs. The two of them discussed the rising interest in Country sounds and decided to form an organisation. Since that time the C.M.F. has been busily working behind the scenes in preparation for this year's "drive". They have their own production company, management company and agencies. They currently have 30 British Country groups working throughout the country and are responsible for organising the visits of U.S. stars. C & W discotheque in London, a fortnightly Country night at Liverpool's Grafton Ballroom —



THE HILLSIDERS

with a U.S. star topping the bill each month, a show at the Manchester Trade Hall in July and a further show at Liverpool's Philharmonic Hall. RCA Victor is releasing three singles on April 14: "Suffer Time" (Almost Persuaded) by DOTIE WEST; "But Wait, There's More" by JUSTIN TYBEE; and "The Cold Hard Facts Of Life" by PORTER WAGONER. The company will continue to release Country records on a fortnightly basis and have over 50 Country artistes under contract. The April 14 release from CBS is the "Welcome To Music City, USA" album and future releases include: "My Kind Of Country" by MARY ROBINSON; "From Sea To Shining Sea" by JOHNNY CASH and an album by Mersey outfit PHIL BRADY & THE RANCHERS. Strike Records will be concentrating on British Country Music. On April 14 they will be releasing "It Takes A Lot Of Money" by THE HILLSIDERS, the most popular C & W outfit in the country. Other releases include all the Country Style of the week which features 12 different groups, is introduced by MURRAY CASH, and is released on April 23. "Here Comes The Hillsideers" album released April 20. "Release Me" by MURRAY CASH and "The Guitar Sounds Of Pete Wiltner" Decca will be issuing an album by London Country group THE TUMBLEWEEDS. Major-Minor Records will have one third of their total releases devoted to Country Music — and other companies are also participating in the drive. MURRAY BARE, whose million sellers in the States include "Detroit City" and "Four Strong Winds", makes his British debut at the Grafton Rooms, Liverpool on May 25 following a brief tour of Germany. His new British single "Charleston Railroad Tavern" is issued on May 12 and his next album "The Streets Of Baltimore" is released when he returns to the country to the States in America included a No. 1 Country hit "Love Is No Excuse" on which she duetted with JIM REEVES, is due to arrive here for a 4 weeks promotional visit on April 15. The Country drive is on —

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POP SHORTS

SONNY BONO has recorded a version of his own number "The Beat Goes On" with jazz flautist HERBIE MANN. BEN E KING makes the last appearance of his current British visit at The Speakeasy, Margaret Street, London on Sunday 16th April. BRIAN AUGER begins a Monday night residency at the club and THE SOFT MACHINE have been booked as resident Wednesday evening group.

YOUNG RASCALS due in Britain on May 17th. LOVING SPOONFUL's May dates in Britain have been cancelled and the group are now likely to appear here in August. 20 promotional films of ALAN PRICE SET performing "Simon Smith & His Amazing Dancing Bear" have been sent to America and television stations and cinema circuits in Holland, Germany, France and Spain have also been sent copies. THE TIME BOX, who appear at London's Playboy Club have an instrumental disc entitled "Soul Source" released on April 21st.

WARM SOUNDS make their television debut on "Top Of The Pops" on April 20th. PRINCE BUSTER bringing his own guitarist LYNN TATE to Britain for his forthcoming tour.

PINKERTON'S COLOURS, who have had three hits with Decca during the past 12 months are leaving the company following disputes. THE ART WOODS have also left Decca and are now with Columbia. The group leave for a nine-day tour of Denmark on May 2. CAT STEVENS appears on "Monday Monday" on April 17th and is off to Amsterdam on May 1st for a television show. He returns to Holland on May 27th for radio dates. On May 17th he tours the Scandinavian countries for three days.

THE GOOD TIME LOSERS begin a 16-day tour of British bases in Aden, Singapore, Malaysia, the Persian Gulf, Cyprus, Sarawak, Borneo and Southern Arabia on August 4th. DENNY LAINE will be off to America for a six day promotional visit on May 24th. He is currently writing the musical score for an Italian film. Artists appearing at the Cromwellian Club, London in the near future include BRIAN AUGER, TRINITY (April 17th), BO DIDDLEY (18th) and PRINCE BUSTER (May 1st). DAVE BERRY booked for two concerts in Belgium next month. Pepsinster (May 20th) and Lebbekke (21st) and appearing at Steenberg, Holland on April 29th. SMALL FACES currently holidaying and return to Britain on Sunday for seven day recording session.

TOM JONES' Cabaret act at THE TALK OF THE TOWN is being recorded for a future L.P. release. Tom appears on "The Edmond Andrew Show" this Sunday (16th). JEFF BECK has switched agencies and has left Harold Davison to join News Enterprises. MANFRED MANN producing own instrumental L.P. Scandinavian group KING GEORGE & THE HARLEM KIDDIES begin British tour at the Locarno, Bristol on April 17th. The group, who describe their sound as "black beat", have a female organist.

Sandie—her hit is likely to top Europe's charts

CONGRATULATIONS to Sandie Shaw on sorting out all the opposition in the Eurovision Song Contest, first British winning entrant in ten years of honest toil. You can say she "walked it"—barefoot, of course—for not even Sean Dunphy, Eire's runners' up entry, came within hailing distance of her.

There was more confidence than usual over the British entry — "Puppet On A String", written by Bill Martin (27) and Phil Coulter (25), who had to go through a harrowing elimination contest before the song was even accepted.

Sandie was quick to say that the triumph really belonged to the song. But fact is that the actual performance is very much an important part. Despite microphone problems in the first bars of her performance, she was on top form, apparently relaxed. "Though knotted up inside" watching her win, in Vienna, were her parents, manager Eddy Taylor and Adam Faith, who "discovered" Sandie just about four years ago.

It's difficult to estimate just what a Eurovision contest success is worth to the performer and the writers. Suffice it to say that Sandie returned on Sunday by a plane of high-speed jets, and the song is now likely to go to number one throughout the Continent.

A most satisfying moment of success, British writers and publishers have waited a long time to claim the honours. And congratulations again to Sandie.

ON THE LIGHT

Forthcoming bookings for pop music on the Light Programme include SAM'S FRIENDS, L. S. 2, and SANDY DENNY on "A Collarful of Folk" on Saturday. April 22nd. GEORGE FORMBY, MIGIL FIVE, AL SAXON, POWER PACK, BYSTANDERS on "Swim-along" for week commencing 22nd — artists appearing the following week include GERRY & THE FLEMMAKERS, THE SETTLERS, ROSE BRENNAN, THE SPINNERS, CYMBELINE, DES CHAM, QUARTET, ADGE CUTLER & THE BURGLES appear on "Top North" on April 23rd. ZAZZY MONEY appears on "Parade Of The Pops" on April 26th; THE TIGHT appear on "Monday Monday" on April 24th. BRIAN POOLE appears on "Saturday Club" on April 22nd and THE TREMBLAYS appear the following week (29th).

THE MOVE begin a 14-day promotional tour of the States on June 1st. Apart from television and radio dates they will make eight concert appearances and a few college dates. The group begin a Scottish tour on April 21st and appear on television in Frankfurt, Germany on May 23rd.

New discs from Percy Sledge and the Tremeloes

THERE are new singles from the Tremeloes and Percy Sledge set for release week ending April 21. All the new releases are as follows: — COLUMBIA: All The Children Yardbirds; Comin' Home In The Evening—Foresters; Pick Me—Vibrations; Three Bells—Jane Morgan; CAPITOL: Dead End Street—Lou Rawls; STATESIDE: Wee Wee—Five Americans; I Got Rhythm—Happennings.

LIBERTY: The Proper Thing To Do — U.S. T. Bones; Buy For Me The Rain — Nitty Gritty Dirt Band; MUM ON THE GOOSE — No That's Bad — Sam, The Sham and the Pharaohs; DECCA: The Tarzan March—Magicians; Mama Come On Home—Tony Kingston; RCA: Let's Live For Today — Ronke; CORAL: Girl I Need You — Artistic; LONDON: Girl, You'll Be A Woman Soon — Neil Diamond; Dry Your Eyes—Brenda and the Tabulations; My Girl—Longplaine — Jerry Jaye.

POLYDOR: Bless My Soul I've Been And Gone And Done It — Studio Six; ATLANTIC: Out Of Left Field — Percy Sledge; STAX: Let Me Come On Home—Ollis Redding; When Tomorrow Comes — Carla Thomas; PHILIPS: Let's Live For Today — Louisa Daylight; Theme From Honey Lane — Derek Scott Orchestra; MERCURY: Dearie, Dearie, Dearie — Cymbeline; I Call You Lover But You Ain't Nothing But A Tramp — Marcie Hendrix; FONTANA: Rhythm Boy Rhythm — Ronkette; Things Get Better — Johnny Carr; Amelino — Dominic Ritchie.

CBS: Science Is Golden — Tremeloes; Music To Watch Girls By — Amy Williams; The World Will Smile Again — Ray Conniff; Miss Pickington's Maid — Jason Jones; Tarzan (Tarzan's March) — Marty Manning and the Cheetahs; Honey, Man, Selwyll and Johnny; Mr. Unreliable — Shames; PVE: Western Union — Searchers; PICCADILLY: Soul Sauce — Time Box; The Irish Soldier — Pat Lynch and the Airbards; Lough Sheelin — Pat Harraban and the Nomads; A & M: Sunshine Girl — Parade; REPRISE: Get Me To The World On Time — Electric Primes; WARNER BROS.: Tarzan (Tarzan's March) — Marklett; CHESS: Wrecking My Love Life — Bo Diddley.

On May 3, CBS are releasing a new 10" 15" single. The A side is Leonard Skin Pile Box Hat. The B side is Most Likely You'll Go Your Way And I'll Go Mine. Both sides are taken from the album Blonde on Blonde.

The "Hit The Road Stax" Tour ended at the Odeon, Hammersmith last Saturday evening. The first house over ran by 30 minutes and the second house by 45 minutes. Sam of the SAM & DAVE duo was pulled off the stage by fervent fans and was rescued and carried backstage by four attendants. Among the attendants at the last night were MICK JAGGER, MA BIANCHI, FAITHFUL, STEVE WINWOOD, LIONEL BART and VICKIE WICK. HAM Atlantic Records presented the Tour artists a silver music-inscribed "European Tour '67". Due to their success, Sam & Dave will be returning to Britain later this year — and negotiations are underway to repeat the Stax Tour in 1968.

TV PRIVILEGE

An excerpt from the forthcoming film "Privilege" will be shown in the ATV Television series "The Short Makers" at 2.15 next Sunday (16th). PAUL JONES will be seen performing the number "Set Me Free" and in the studio will be director PETER WATKINS who will be discussing the film.

Whilst in Ireland last Friday, Paul dropped into a shop to buy a record player and was detained there for two hours by autograph hunters.

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Continued on page 11



BEATLE SESSION & L.P.

No. EMI haven't hired their studio to the gypsies. But you must admit, the Beatles are looking wierder in every photo taken of them these days. These shots were taken during the recording of their soon-to-be-released album titled "Sergeant Pepper's Lonely Hearts Club Band".

Mindbenders

tell of their film, & the first psychedelia

THE MINDBENDERS almost refused their first film part—in the forthcoming "To Sir With Love"—because they were so nervous. BOB LANG told me: "We've just been along to see a preview of it and it's a very, very touching film with a great story. I think it's to be released at the end of April. Ours is purely a musical part—no acting, no lines to speak—but we almost didn't do it nevertheless. We were very scared of the idea of going into a film studio and it was very scaring to make a film for the very first time... it's such a completely different medium from T.V. We were very nervous, but James Clavell, the director, put us all at ease, and now that we've broken the ice as far as films are concerned, we're eager to make more. It was hard work, though, we had to get up at 5 o'clock every morning! We appear as the group at an end-of-term dance and play a number called "Off & Running", written by Toni Wine and Carol Bayer. Our records are also played in the film during the dinner-hour sessions in the school."

The Mindbenders have been to the States four times and are naturally enthusiastic about returning there. RIC ROTHWELL told me: "We were last there in August and we want to try to work at least three months of the year over there. You can earn pretty big money—and if you have hit records you can clean up. We've had no really big hit there since "Groovy Kind Of Love". "Ashes To Ashes" went to No. 46—but because of our work permits, which weren't the right ones for appearing on television, we didn't get the right exposure. The record was also released at the end of our tour there. The thing that sold "Groovy" was our appearance on a Nationally networked TV show—after that it just shot up the charts to No. 1.

"We've never really broke anywhere else, although people know us in Germany, Holland and Italy. We believe it's important to be in a place to perform 'live', that's why it's so essential to get the right plugs in England and America.

"But the scene's more difficult now, it's tighter and very hard to get the right plugs"

The talk drifted over various subjects and ERIC STEWART mentioned the appearance of psychedelic music in Britain. "We saw psychedelic stuff a year before it was even heard of here... and it was terrific, fantastic. This was in a huge auditorium in San Francisco. It was unbelievable, but it's never been done properly here. We asked the people what it was all about and they said "we're trying to create an LSD dream." The audience just sat down in the seats watching us as if they were in a trance. There were moving, splashing lights all over us, so we started using feedback and working with them. We were surprised at the results.

"If we could go to the States regularly we could pick up so many ideas and come back here and be almost trendsetters. We saw so many things happening there and there are a lot of ideas around. English groups really took over the American scene a few years back, but in the last year the American's have started to come back that's why the scene's open... they're starting to do anything."

BILL HARRY

ERIC DENSON

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Monkees- Davy rumours & stage act

DESPITE the rumours of a split twist Davy Jones and the rest of the group, M-for-Monkees time gets nearer and nearer. Three shows, of at least an hour's duration each, at Wembley Pool on June 30, July 1 and 2. And a raging great row already brewing according to inflammatory letters reaching Record Mirror by every post.

What, readers in Manchester and Birmingham and Glasgow, are the Monkees thinking about in ONLY playing London dates? Don't they know, those readers ask, that they've got millions of fans all over the country who won't be able to afford a trip to London.

Official answer: The Monkees are aware of the problems, are sorry about them—but there aren't many places as big as Wembley Pool in Britain where they could appear. Because of their TV schedules, they've got to appear before the greatest number of people in the shortest possible time.

All tickets must be obtained by post—this eliminates the panics of all-night queues at the box-office. Special trains are being laid

on. Tickets cost from 30s. to 7s. 6d.

Right—so you think you can go and you manage to get the tickets. What, then, can you expect of a Monkee "live" show on stage. Well, reports from America specify that you can expect a show of extreme liveliness, with each Monkee getting a spell in the limelight, and with constant changes of costume, lighting and approach.

Care for a preview of a typical Monkee production? Right . . .

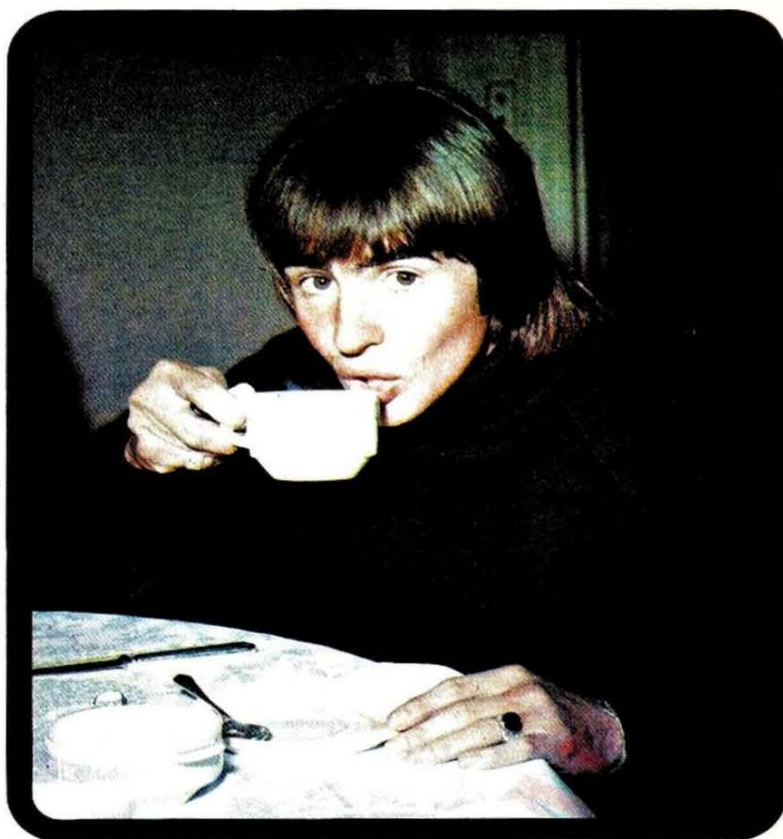
For a start, they use special equipment created by Vox and their guitars and drums are of the highest level of efficiency. They carry film projection units, to show clips of their TV series, tying in with the songs. They hate playing outdoor dates because it's difficult to get a first-rate sound going without indoor acoustics. Their microphones are hand-picked.

Normally, according to Mike Nesmith, they take about twenty minutes on a group selection of numbers, proving that it REALLY is the Monkees playing! A slightly facetious remark,

but eight or nine songs whistle through the amplification units—samples would be "Last Train To Clarksville", "You Just May Be The One", "Giant Step", "Standing On The Corner", "Mary, Mary", "She's So Far Out She's In".

The singing is split between all four. Micky drums and sings at the same time. Davy is the liveliest, but then he isn't toting anything heavier than a set of maracas. Davy is, in this sense, THE showman of the outfit. He gives the impression of liking every single moment of the spotlight.

So the first selections are over. Then the boys split off, roaring back to the dressing-rooms to make changes of suits. Now it's solo Monkee time. Davy sometimes takes over drums, while Micky launches his wide grin and himself into a cod sort of James Brown performance—perhaps on "I've Got A Woman". Davy's own solo bit exploits his Broadway musical background—maybe a couple of numbers, often featuring "Gonna Build A Mountain". Mike is more in the country field—well, country-rock is perhaps the



DAVY JONES—wonder how his old solo records dug up by Pye will fare in the charts?

best description. "You Can't Judge A Book" is one of his favourite solo items. Pete likes to do a spell on five-string banjo—perhaps "East Virginia Blues", a number which shows his nimble-fingered style and reflects the sort of material he used during his days playing for tips and the odd meal in the Greenwich Village days of not-so-long-ago.

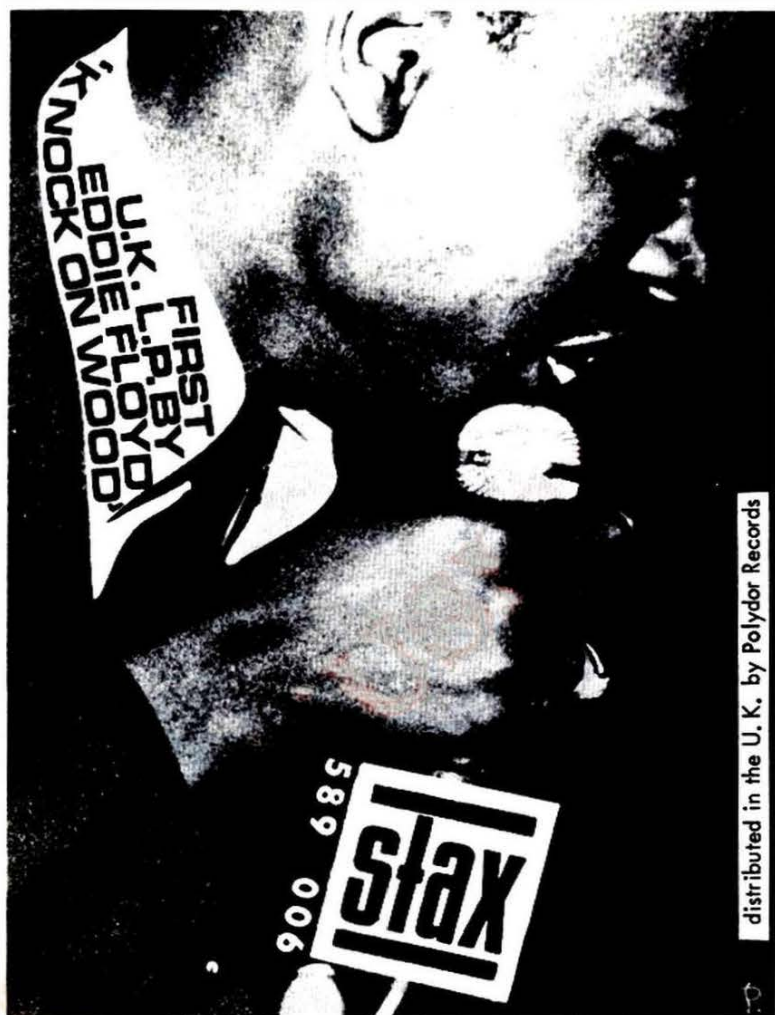
Each Monkee, traditionally now, gets his own enormous roar of welcoming support. The width of their individual ranges is, according to critics, quite staggering . . . But the act finishes with them all together on stage, going through the big hits like "I'm A Believer", or "A Little Bit Me, A Little Bit You". If their actual movements look highly professional, the credit goes to a talented young producer who has worked on making the Monkees completely visual as well as musicianly. Backstage, they have blokes checking every item of the sound equipment, but of the Monkees themselves it's Mike

Nesmith who worries hardest and personally checks that the sound is exactly right. Lighting, too, is complex, picking out an individual Monkee in bright whiteness at the drop of a pre-arranged chord.

While some of the more-out-of-date British critics STILL maintain that the Monkees are going to be hopeless on stage (which is obviously prejudging the

issue), fact is that audiences of around 20,000 per show have been won over by the Monkees in the States.

Last word goes to the ebullient Micky: "All we wanted is a chance to show the disbelievers in Britain exactly what we do on stage. We think we're good. Now, at last, we're getting the chance to prove it. See all of you at groovy old Wembley." PETER JONES



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THE STAX CONTROVERSY

THE facts are these. Record Mirror columnist Norman Jopling reviewed the Stax show. Frank Fenter, manager of Atlantic Records replied. Then, Record Mirror readers wrote, declaring their views on the Stax package. The balance was slightly in favour of Norman Jopling.

Here are some extracts of some of the letters. First of all, the ones AGAINST Norman Jopling.

"It was a great disappointment to me and I'm sure thousands more of your readers, when I read Norman Jopling's review of the show and I'm sure he had not done it justice. I am surprised the Record Mirror, so long their campaigner for R & B should fall down on their coverage of the most important R & B occurrence for many a day." (STEWART J. PARKER).

"I was shocked when I read Norman Jopling's review of the show. Is this the same Mr. Jopling who gave us the great series 'The Great Unknowns' and other articles well ahead of their time in Great Britain?" (M. NEIL CARTER).

"I must say I was very disappointed when I read the review of the Stax show as I was going to see it on Easter Sunday. After this show I decided that it must not have been Mr. Jopling's scene as I cannot remember when I enjoyed a show more polished, well rehearsed and well dressed." (MARIA DAVIES).

"I, along with thousands of other soul fans can only re-iterate what Mr. Fenter said in his article this week. I would suggest that Mr. Jopling, like myself, goes and sees the show again: only this time he might learn from it what soul is all about." (G. H. POSNER).

"Hit The Road Stax' is the greatest thing ever to hit this Soul forsaken country of ours, and how Norman Jopling can describe it as anything but 'fantastic' is beyond my comprehension. Obviously Mr. Jopling is NOT ready for this kind of action and I suggest he forgets Soul Music and returns to the easily understood 'pop' music which he can honestly put down as inferior." (Name withheld).

And now some of the letters FOR.

"I go all the way with Norman Jopling on his review in your paper. The Melody Maker and Disc reviews are typical examples of journalists raving because they think they ought to. The RM has a reputation of its interest in soul and I am very glad it had the courage to print Mr. Jopling's review." (JAMES COOK).

"I read Norman Jopling's review and I can't help but agree with him although I think Soul is here to stay." (D. SANDELS).

"I must rush to the defence of Norman Jopling. I WAS a great fan of Otis Redding before the Stax show. The show lacked atmosphere—the ten thousand-odd fans quoted by Mr. Fenter as enjoying the show were a fallacy, there were many adverse comments after the show by many people, most unrepeatable." (MICHAEL WILLIAMS).

"I thought the show was superb. Consequently the words 'Raviest', 'Grooviest' that appeared in other papers were superfluous, and one might expect a critical review to take this for granted and mention minor points. This is what Norman



THE OTIS REDDING SHOW

(A) The programme as supplied at the Finsbury Park Astoria.

EASTER TUESDAY, MARCH 28. 6.30 and 8.45
OTIS REDDING & Company
 Special Guests: ARTHUR CONLEY : MAR-KEYS
 BOOKER T & the M.G.'s : SAM & DAVE : EDDIE FLOYD
 20/- 15/- 12/6 10/- 7/6

(B) An ad which appeared in a West Country local paper.



EDDIE FLOYD—Stax hitmaker, and ace songwriter—he has penned songs for many other stars, notably on the Stax label, but other R & B favourites like Wilson Pickett have recorded his material.

Jopling appears to have done and I cannot see why Frank Fenter took umbrage at his remarks—he seems to have misconstrued the whole approach of the review." (RAY STANTON).

"I was pleased to see Carla Thomas radiant and Sam & Dave good beyond adjectives but I was soon to be dropped back to the ground after such adult sounds with the spotlight on Otis Redding y'all (sic)." (CLIFF CLIFFORD).

"They're the readers. As to the question of the billing—the Stax tour originally to be called 'Hit The Road Stax' WAS re-titled 'The Otis Redding Show' and this was NOT a misprint despite Frank Fenter's remarks. The show was billed as this all over the country and on Radio London it was advertised as the Otis Redding Soul Show (see illustrations a and b).

Now, here's the last word from demon critic Norman Jopling.

"My criticism of the show was directed primarily at Otis Redding, not only towards his performance but also the fact that he had billing out of proportion to his status compared with the other artistes on the bill.

"I quite enjoyed the rest of the show—but for anyone to say that this was the greatest show to hit Britain means that they cannot possibly have seen many, many other American soul acts which have visited Britain, or listened to any soul or R & B records over a year old.

"If the fact that I don't appreciate Otis Redding and his 'Satisfaction' means that I don't know what soul is all about and I should return to pop music, all I can say is that I'll gladly listen to my Nina Simone, Ben E. King Impressions and Miracles pop records, and forget all about 'soul'."

GET MOVIN' WITH THE MINDBENDERS

A groovy ballad song that's a big one on the charts

"We'll talk about it tomorrow"

Fontana TF 806



And this is the new album that's loaded with dynamite for dollies

"With Woman In Mind"

STL 5403; TL 5403



3W
 week
 om
CCA
 records

DOTTIE WEST

Suffertime RCA 1584

JUSTIN TUBB

But wait there's more RCA 1585

PORTER WAGONER

The cold hard facts of life

RCA 1586

RCA VICTOR (RCA)

new albums reviewed by Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and

rapid reviews

Remarkable sincerity on El's 'How Great Thou Art' album

ELVIS PRESLEY: "How Great Thou Art". — How Great Thou Art; In The Garden; Somebody Bigger Than You And I; Farther Along; Stand By Me; Without Him; So High; Where Could I Go But To The Lord; By And By; If The Lord Wasn't Walking By My Side; Run On; Where No One Stands Alone; Crying In The Chapel (RCA Victor 7867).

THERE'S something curiously compelling about this very off-beat album. Obviously it'll sell very well... but it doesn't fit in the usual Gospel category. The first four tracks, for instance, are all at pretty much the same tempo, with El singing with the Jordanaires and the Imperials Quartet. There is a touch of the draggings, vocally — yet there is also this remarkable sincerity shining through from every phrase. It is sacred music and Elvis, despite his "rocker" image, does absolutely nothing that anyone could find objectionable. One ponders the theory that he probably made it anyway as an act of personal faith. He gets nearer the "hot" Gospel attitude with "So High" — this, with the backing chorus, is absolutely tremendous. A foot-tapper and exciting reading. Country piano featured on the next track, also well-performed. Then a movement back to the beaty material on "By And By", which is another top favourite with me with a handclapping approach for "If The Lord Wasn't Walking". According to the sleeve, "Crying In The Chapel" is included by popular request. I must say it is the best song, commercially speaking, of the whole lot. But all praise to Elvis. He's a super-professional in whatever he does.—P.J.



ELVIS—a shot taken on the set of the Paramount picture, "Easy Come, Easy Go"—El is seen holding the awards he received for Youth Leadership.

It sounds strange to hear folk music—you know, old English folk like "London Bridge Is Falling Down" and "The Fluter's Ball" being swine—instrumentally that is, by an orchestra. But that's what DENIS WALTON does on Philips BL 2756—very enjoyable and different. THE ALEXANDER BROTHERS are very very popular—and their latest LP on Golden Guinea is "Sing Country Hits" (GGL 6386) on which they go through some popular C & W items in their mountain and appealing style. More Golden Guinea folk with "The Merry Ploughboy" from GLEN DALY (GGL 6390)—another fine LP with some good Irish songs by the Scots-Irish vocalist.

LES McCANN is a superb cool pianist who has made an LP of pop hits—but quite hip pop hits like "Sunny", "River Deep", "This is a Fine LP", "Les McCann Plays The Hits" on Mercury LML 4026. Theme music fields can now buy "Lawrence of Arabia" on Golden Guinea (GGL 6289)—composed and conducted by Maurice Jarre. MARK WHITZ and MOOD MOSAIC had a much played record with their "A Touch of Velvet—A Shing Of Brass" and that's the leader on "Mood Mosaic" (Studio 2 Stereo TWO 169) which is an interesting, and I think, unique sounding LP. Play it if you're following the BBC TV broadcast on folk guitar playing, then you'll need "Hold Down A Chord", folk guitar for beginners, which is an LP issued by the BBC—No. 101 2178 and you have to buy the book separately, but as the LP is under a quid, you can't complain. LAUGHTER MAKER WOODY ALLEN'S new LP on Golden Guinea (GGL 6388) contains all previously issued material, but it's still funny.

OTIS REDDING "Pain In My Heart"—"Pain In My Heart; The Dog; Stand By Me; Hey Hey Baby; You Send Me; I Need Your Lovin'; These Arms of Mine; Louie Louie; Something Is Worrying Me; Security; That's What My Heart Needs; Lucille (Atlantic 357042).

THIS is Otis's long-awaited first LP, previously unreleased here. His "Pain In My Heart" and "These Arms of Mine" both self-penned are supreme examples of Otis's very moving and in dividual soul style. His admiration of Little Richard is evident on his quite cool interpretations of "Lucille" and his own "Hey Hey Baby", while his current style begins to show through on numbers like "Security" and "The Dog". A must for all Redding fans and far better than some of his recent albums.

SOME good songs have been selected for this LP—it is listenable and well performed. Also it has the merit of having several different styles on it — the falsetto vocal on Donnie Gilbert's "Little Piece of Leather" and of course the pretty ballad style which is the Hendersons' trademark.

JAMES LAST "This Is James Last" (Polydor 104 678) and "Classics Up To Date" (184 061).

TWO LP's by the popular orchestra of James Last released this month by Polydor. The Classics one is a harmless enough thing, sort of making some of the great tunes into Housewives' Choice favourites. Well done, and clever; but perhaps not everybody's cup of tea. The other LP "This Is James Last" is, in my opinion, better. Despite the fact there aren't so many tracks (it sells for 12s. 6d so who's complaining?) the arrangements are still delightful and the tune selection couldn't be better.

JUDY COLLINS "In My Life"—Tom Thumb's Blues; Hard Lovin' Loser; Pirate Jenny; Suzanne; La Colombe — The Dove; Marat/Sade; I Think It's Going To Rain Today; Sunny Goodie Street; Liverpool Lullaby; Dress Rehearsal Rag; To My Life (Elektra EKL 320).

THE sweet voice of Miss Judy Collins has a very bitter edge to it when she so wishes. From a passive participating version of Dylan's "Just Like Tom Thumb's Blues", she moves on to folk rock like "Hard Lovin' Loser" — and then on to "Pirate Jenny" which could be from Gilbert and Sullivan. Then she sings sweet again with more than a touch of Joan Baez. Everything from military protest, permissive theatre, Donovan and simple beautiful folk singing. A LP to buy and keep.

EDDIE FLOYD "Knock On Wood"—Knock On Wood; Something You Got; But It's Alright; I Stand Accused; If You Gotta Make A Fool Of Somebody; I Don't Want To Cry; Raise Your Hand; Got To Make A Comeback; 634 5788; I've Just Been Feeling Bad; High Heel Sneakers; Warm And Tender Love (Stax 389006).

EDDIE'S first LP is built primarily around his hit "Knock On Wood" — and contains mostly well-known R & B numbers. All of which are well performed by Eddie who has an interesting consistent voice. The trouble is of course that most soul fans will have most of these numbers by original artists. So the LP may not sell too well. No reflections on Eddie's talents though, just perhaps an unfortunate choice of material.

HERT KAEMPFERT "Hold Me"—Hold Me; It's The Talk Of The Town; No What's New; Somebody Loves You; Sermonette; Rose Room; Hold Back The Dawn; Love For Love; Lady; Take Seven; Marjoram; Pussy Footin' (Polydor 184 072).

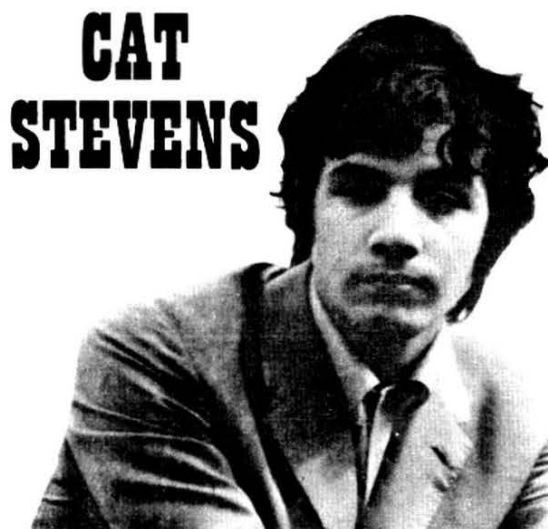
THIS is bound to be yet another smash for the easy on the ear sounds that emit from the HERT Kaempfert ork. The titles are a bit less familiar than on his past few LP's but this should make no difference to sales.

THE MAGIC LANTERNS "Lit Up" (CBS 62935).

THE Lanterns have had two big selling records out here — "Excuse Me Baby" and "Knight In Rusty Armour", both of which are included on this debut LP. But it's hard to believe they have enough following yet to merit this LP. Nevertheless it is a competent and quite enjoyable LP — if this team acquired a big hit for themselves, they needn't disown this album. Good piano work too.

DERAM IS DIFFERENT

CAT STEVENS



I'm gonna get me a gun DM 118

Why— It's the greatest sound on record



THE MOVE

I can hear the grass grow DM 117

The latest singles from just two of the great names on



45 rpm records

reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

DENNY LAINE: Say You Don't Mind; Ask The People (Deram 122). Ex-Moody Blues on a rather clever performance and song, but it may be a bit too complex for general consumption. Valued for its musicianly approach. ★ ★ ★

TOMMY JAMES AND THE SHONDELLS: I Think We're Alone Now; Gone Gone Gone (Major Minor 511). This is big in the States and could easily do the same thing here—but it just misses a tip on the grounds of lack of distinctiveness, sound-wise. Well performed, though. ★ ★ ★ ★

JOE TEX: Show Me; A Woman Sees A Hard Time (Atlantic 584102). Good stuff for the fans—and for the R and B charts. Joe at his most explosive, with pensive guitar figures behind. Specialist's taste, though. ★ ★ ★ ★

KING GEORGE: Drive On James; I'm Gonna Be Somebody, Someday (RCA Victor 1573). No reason why this shouldn't make it, for the voice comes through well on a bouncin' sort of heater. Nice sounds, trombone, excitement. ★ ★ ★

FREDDIE SCOTT: Cry To Me; No One Could Ever Love You (London HLZ 1013). I've a feeling this is my favourite of the week. Slow starting, then building into a most dramatically soulful but-soved performance. Great atmosphere disc. ★ ★ ★ ★

BRIAN WITHERS: Don't Walk Over Me; I Got It Bad (RCA Victor 1581). Something about this one. Voice is expressive and the song is emotional and craftily written. Brian waxes a wee bit in parts but the overall impression is excellent. ★ ★ ★ ★

ROLF HARRIS: Filian Girl; You Got What It Takes (Columbia DB 8168). All the usual sound gimmicks and the ebullient Rolf in restrained mood. Sings very deep, too. Charmine and a sure seller. ★ ★ ★

JACKIE EDWARDS: Come Back Girl; Tell Him You Lied (Island 6088). This is great. Damn who I haven't the confidence to tip it for the Fifty, but the performance, song, arrangement are spot on. Most bluesily inclined. ★ ★ ★

RONNIE JONES: Little Bitty Pretty One; Put Your Tears Away (CBS 2699). Do like Ronnie's voice. Arrangement is good, too, backing-wise, brass and the wordless vocal bits are good. Commended. ★ ★ ★ ★

THE ROCKIN' BEARIES: Sometimes; Need To Be (Pye Plectadilly 35373). Good and professional performance from the boys, but I doubt very much if this rather samey song will prove hit material. ★ ★ ★

BILLY J. KRAMER: Town of Taxley Toy Maker Part 1; Chinese Girl (Reaction 39101). Only just missed a tip — but it's actually very good — song by the Bee Gees, sensitively sung by Bill who is in tip-top form here. Love to see it make it. — Big ★ ★ ★ ★

ALEXIS CORNER: Foster; Hook Me (Fontana TF 817). Typically hard punching slice of blues. Touch, staccato sounds, fair old lyrics — a bit specialist, though. ★ ★ ★

THE PURPLE GANG: Grumpy Takes A Trip; Boot Leg Whisky (Big T 101). Most entertaining sounds here, vocally and instrumentally, and the song is certainly catchy enough to click something different, thank goodness. ★ ★ ★ ★

WEST POINT SUPERNATURAL: Comes up with a fairly routine big-beater "Time Will Tell" (Reaction 39103), but it does get the old feet a-going. Excellent **SHANI WALLIS'** reading of the "Casino Royale" number "The Look Of Love" (London HLZ 10125) — not a hit single but what a fabulous lady. Rather unusual sounds and arrangement from **THE SIXPENCE** on "You're The Love" (London HLZ 10124), a shimmering and gimmicky group vocal which is undeniably different. These old-time sounds, dressed up with deadpan faces. "I Like Knees" by **SIR SIDNEY SATHSWATE** AND **THE GARBAGE COLLECTORS**, replete with interesting amusing lyrics. The great **FRANKIE LAINE** strikes back with "Makin' Memories" (HMV Pop 1590), a singalong job which could make the charts, and raise a few eyebrows. Best performance in a while from **CONNIE**

rapid singles

FRANIS on "Time Alone Will Tell" (MGM 1316), a towering big ballad, but it may prove uncommercial.

THE O'BRIEN'S sing about "I Wanna See Nashville" (Major Minor 501), with tremendous charm and zest — and show off their Country enthusiasts. **MURTY QUINN** on "Make Believe" (Pye 12295), sings with personality and style — to a good but brassy backing. That one and experienced balladeer **TONY MARTIN** copes admirably with "Theme From 'The Sand Pebbles'" (RCA Victor 1587), and is well-supported orchestral.



LULU



THE YARDBIRDS — as they are now



ZOOT MONEY seen at the end of last year in gay Paris

Top 50 tips include a clever Yardbirds, and a charming new Jimmy Ruffin. There's a powerful new Lulu on a new label and a version of Dylan's "It Ain't Me Babe" from Davy Jones oldie, plus tips for Zoot and the Herd

JIMMY RUFFIN: Gonna Give Her All The Love I've Got; World So Wide, Nowhere To Hide (Tama Motown 602). Back to top form, Jimmy swirls and sways with lyrics, mostly in the upper register — and he's a mixture of charm and powering punchiness. This is beautifully backed, a highly commercial song, and a mixture of light and shade. Must make it, surely. Flip: A rolling sort of heater, rather typical of Jim.

ZOOT MONEY: Nick Knack; I Really Learnt How To Cry (Columbia DB 8172). Based on the old nursery rhyme item, and Zoot invests it with his own hardly-shy sort of personality — with modern lyrics and a wonderful sense of power and fun. Instrumentally it's darned good, too. I hope it is a bingle for the extrovert man o' Money. It's spirited. Flip: Slower and less punchy, but well sung.

LULU: The Boat That I Row; Dreary Days and Nights (Columbia DB 8169). New label for Lulu and I'm sticking my neck out to say it'll make it. Takes a bit of time to get under way, but it builds, sound-wise, beautifully, and there's no doubt that Lulu is a great personality seller. Organ, in the background; Lulu at hand-clapping tempo in front. I liked. Flip: A slower, more romantic sort of ballad — not so impactful.

THE YARDBIRDS: Little Games; Puzzles (Columbia DB 8165). So okay, the Yardbirds don't always make it. But this is a clever song idea and the arrangement is first straightforward, though with a shove-along beat, and there's an instrumental spasm of high excitement. A hymn of praise to the big games that big boys play! Flip: Not far short of the top deck for commercial quality.

COUNTRY BUMPER BUNDLE

RCA bring out three country singles, all pop-flavoured, to tie in with a national C and W launching policy. **DOTTIE WEST**, soon to visit Britain, turns up with "Suffer Time" (RCA 1584), an exceedingly well-performed number which may just not prove big material — yet good. **PORTER WAGONER** contributes "The Cold Hard Facts Of Life" (RCA Victor 1586), and this is a philosophical song which demands a close listen — and has a strong melody line. **JUSTIN TUBB**, on "But Wait There's More" (RCA Victor 1585), is even nearer pop, with a stylish backing and a sense of emotional drama in his voice.

GNOMES OF ZURICH: High Hopes; Pretender (GHS 204). I'm not sure about this one. Points for it's a good, established song ready for revival; it's treated with hand-clapping energy; the group got near to the charts; the voices are good. On the other hand, will fans regard the song as a bit childish? Try it on for size anyway. Flip: a pacy beat-ballad, organ-backed.

THE HERD: I Can Fly; Diary Of A Narcissist (Fontana TF 819). Song specially tailored for the group by the Howard Blakeley team (Dave Dee etc.) and this robust treatment, with plenty of interest all the way, could easily make the charts. Group has already built a big following in the London club scene. Song sounds purposeful and the backing is very strong, catchy and impactful. Confidently tipped. Flip: Features tuba or something and is okay.

The new sound of Country Music on



Justin Tubb
But wait there's more
b/w The second thing I'm gonna do
RCA 1585

Dottie West
Suffertime
b/w Almost persuaded
RCA 1584

Porter Wagoner
The cold hard facts of life
b/w You can't make a heel toe the mark
RCA 1586



TONY HALL

BIG L - AN EXPANDED PLAYLIST

SIGN OF THE TIMES Don't know whether the RM can claim any credit. But since our column on Top 40 radio a few weeks ago, I noticed two significant new sections in Big L's playlist. Apart from the Top 40 and climbers, there's now a "Ballad Box". Additional records aimed especially at the housewives. And aired between 9 a.m. and 3 p.m. Plus—of great interest to RM readers—a "Soul Set". Aired during the late afternoon and evening. Featuring people like Arthur Conley, Carla Thomas, and Freddie Scott. (He did the original "Hey Girl"). Remember? Now Bert Berns records him. His latest is a really great 'building' version of "Cry To Me"). Personally, I feel this is all a step in the right direction. And I congratulate whoever made this bold decision.

● Everyone at Decca is delighted about the progress of Deram. "I Was Kaiser Bill's Batman" by Whistling Jack Smith (produced by Noel Walker, with my secretary, Noel's girlfriend Suzie Patience coming up with the song title and yours truly suggesting the artiste's name) may not be the hippest single ever. But it does go with the label's image. But what on earth can Noel do as a follow-up? The mind boggles!

The new Cat Stevens and The Move singles just have to be big sellers. So, with luck, that makes two more Deram hits. Now the label's main independent producers, Mike Hurst and Denny Cordell (both in tremendous demand and deservedly so) have come up with two new contenders. Mike's new group, Warm Sounds, have a song called "Birds and the Bees". People are taking bets it'll reach top ten. A very catchy, commercial song. With a typical Hurst out-of-tempo 'cellos passage. A happy, spring-summer sound.

Denny's latest creation features former Moody Blues lead singer, Denny Laine. This really is a work of love. Called "Say You Don't Mind", the backing is by a string quartet. Denny Laine's voice really does have a "sound". It's a nice record. Hope it happens. Cordell's next challenge? To produce a hit with Beverley. Paul Simon told me he thinks she is "tremendous talent". She recorded again last Wednesday week.

One final word about Deram. Dig David Bowie. Singer, songwriter, arranger, producer, social commentator. General all-round talent. Very Tony Newley-ish. His first LP is a gas.

● Thanks to Philip's Paddy Fleming, my recent birthday party was made much more enjoyable. So I've only just started getting inside Dusty Springfield's "I'll Try Anything". The more I hear it, the more I dig it. Not the most commercial side she's ever made. But thoroughly professional and immensely satisfying. In the same package came the 4 Seasons' "Beggin'". Their following here is unfortunately, so fickle. This is a first-rate record. Again, thoroughly recommended.

Two other Philips group pops well worth a mention here. Manfred Mann's amazingly commercial "Ha! Ha! Said The Clown". And Kiki Dee's very attractive "I'm Going Out The Same Way I Came In". Keek and Madeline Bell are unquestionably my two favourite girl singers who haven't yet been lucky enough to have hit records. If Mad ever decides to quit the British scene, I'm sure she could walk into the Detroit studios and be greeted with open arms.

● Wonder if you've heard the new Supremes' yet—"The Happening"? It's completely unlike anything they've done before. Comes from a Columbia Pictures film of the same name. It really grows on you. Actually, my favourite new Tamla sound at the moment is the new Gladys Knight and the Pips' title "Take Me In Your Arms And Love Me". It's rhythmic, feel reminds me a little of the Four Tops' "Love You Is Sweeter Than Ever". A sort of suspended-in-space 2 1/4 feel. A fascinating record. The kind that nobody in this country could ever create. And one final Detroit product: Brenda Holloway's "Just Look What You've Done". I'd be great if these records brought real recognition to Gladys and Brenda.

● Incidentally, Kim Weston's left the Tamla stable. She's moved to MGM. With her husband producer Mickey Stephenson I've a feeling Kim will be much more successful than Marv Wells was after leaving Berry Gordy.

● One thing particularly interests me about the Monkees' new single. The whole thing has so much of Neil Diamond in it. A Little Bit Me, A Little Bit You" reminds me very much of Cherry Cherry and "You Got To Me". Neither happened here. If only the kids who buy The Monkees in such quantities would do the same with Neil. He's such a talent. But I think he'll have to come here for TV before he finally breaks through. Still, at least he's making money from his songs.

● Till the other night, I'd never seen Ben E. King perform. He really has one of the best acts I've ever seen. At the Scotch, he sang for over an hour. So professional, so subtle, so smooth. And such a good singer. His microphone technique was a revelation. Especially when he was singing in harmony with his backing group.

(A special word for The Senate. They obviously idolise him). Ben's understatement was such a pleasant change from the blattancy of certain other R and B singers we've seen. He's certainly a good enough artiste to appear on the Palladium TV show. Why hasn't he been booked?

My POP scene? Such a shame Simon and Garfunkel's "At The Zoo". hasn't happened here yet. Nice Tony Hatch production on Jackie Trent's "Humming Bird" knocked out that the Turtles' tremendous "Happy Together" has finally taken off. . . . Big controversy as to which is the better "Hi Ho Silver Linings". The Attack's version or that by Jeff Beck.



Out on April 21: the eagerly-awaited follow-up to "Here Comes My Baby", the CBS release which put the Tremeloes back in favour with, as they say, a vengeance. Selected title: "Silence Is Golden", which is a Four Seasons' number. In our exclusive picture: Messrs. Ricky West, Alan Blakeley, Dave Munden and Len Hawkes emitting what sounded like hit parade noises during one of the recording sessions.

names & faces by PETER JONES



Bob Tench, singer with the Gass, bought six copies of "Dream Baby" when it was a hit for Roy Orbison. Now he's featured with the rest of the group on an up-dated version of it, via CBS . . . with a lot more heat to it and, come to that, a fair quota of "soul". A mixed bunch, the Gass. They come from British Guiana, Trinidad, Nickeria, Portsmouth and Banbury. Two were in a steel band; one was a church organist at the age of six; another came to London to get his London College of Music Diploma. Line-up: Godfrey McLean (drums); Errol McLean (congas); Bob Tench (bass and vocals); Frank Clark (organ); Humphrey Okoh (alto sax); Alan Roskams (lead guitar); Lowen (saxhorn tenor sax). Highly rhythmic; very musicianly.



Terry Reid is only 17, already being hailed as an unusually strong pop talent. He now sings with Peter Jay's Jaywalkers — but made his public debut at the age of five, singing at a dance celebrating the Coronation. He plays guitar well . . . it took up so much of his time that he left school mid-way through GCE studies and in no time was out on tour with Paul Jones, along with the Jaywalkers. Now, again with the Jaywalkers, he is recording for Columbia, via John Burgess. That's Terry stretched out in front of the picture . . . the Jaywalkers (only two remain of the original group — Peter himself and Johnny Larke) are behind. Now the boys want to be known as a vocal group rather than instrumental . . . as per their debut disc together, "The Hand Don't Fit The Glove".



Here are the Turtles, hit-making outfit, formed in early 1965 — currently doing nicely via "Happy Together". It all started for Howard Kaylan, Al Nichol, Chip Douglas, Mark Volman, Jim Tucker and John Barbata in Redondo Beach, California, where they were signed to a resident club season following an audition session. They signed with the White Whale and their first single, a hit version of "It Ain't Me Babe" led to a hit album. They've recently toured with Dick Clark and with Herman's Hermits, who speak most glowingly on their on-stage performances. And musically they appreciate all things from Shostakovich to the Stones. They are currently toying with offers to tour Britain.

latest LP EDDY



ARNOLD

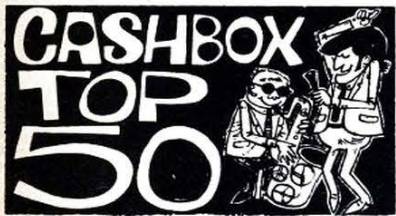
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RECORD MIRROR CHARTS PAGE



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- 2 A LITTLE BIT ME, A LITTLE BIT YOU* 27 ON A CAROUSEL* 32 ILL TRY ANYTHING*
- 3 HAPPY TOGETHER* 28 LOVE EYES 33 BABY I NEED YOUR
- 4 DEDICATED TO THE ONE I LOVE* 29 SOCK IT TO ME BABY* 34 RETURN OF THE RED
- 5 I THINK WE'RE ALONE NOW* 30 STRAWBERRY FIELDS FOREVER*
- 6 THIS IS MY SONG* 31 TELL IT TO MY FACE* 35 I'VE BEEN LONELY TOO LONG*
- 7 WESTERN UNION 32 ILL TRY ANYTHING* 36 UPS AN' DOWNS*
- 8 BERNADETTE* 33 BABY I NEED YOUR 37 RUBY TUESDAY*
- 9 JIMMY MACK* 34 RETURN OF THE RED 38 PIPE DREAM*
- 10 I NEVER LOVED A MAN (THE WAY I LOVE YOU)* 35 I'VE BEEN LONELY TOO LONG*
- 11 THERE'S A KIND OF HUSH* 36 UPS AN' DOWNS* 39 LAWDY MISS CLAWDY
- 12 FOR WHAT IT'S WORTH* 37 RUBY TUESDAY* 40 CLOSE YOUR EYES
- 13 BIGHAM STREET BRIDGE SONG* 38 PIPE DREAM* 41 WHAT A WOMAN IN LOVE WON'T DO*
- 14 PENNY LANE* 39 LAWDY MISS CLAWDY 42 THEN YOU CAN TELL ME GOODBYE*
- 15 THE HAPPENING 40 CLOSE YOUR EYES 43 FRIDAY ON MY MIND*
- 16 SWEET SOUL MUSIC* 41 WHAT A WOMAN IN LOVE WON'T DO*
- 17 CALIFORNIA NIGHTS* 42 THEN YOU CAN TELL ME GOODBYE*
- 18 MY CUP RUNNETH OVER* 43 FRIDAY ON MY MIND*
- 19 AT THE ZOO* 44 THE LOSER (WITH A BROKEN HEART)*
- 20 I'M A MAN* 45 SHOW ME*
- 21 DETROIT CITY* 46 THE LOSER (WITH A BROKEN HEART)*
- 22 WITH THIS RING* 47 GONNA GIVE HER ALL THE LOVE I GOT*
- 23 SUNDAY FOR TEA* 48 I FOUND A LOVE*
- 24 DRY YOUR EYES 49 I FOUND A LOVE*
- 25 THE HAPPENING 50 THE LOVE I SAW IN YOUR EYES WAS JUST A MIRAGE*

*An asterisk denotes record released in Britain.

- ### TOP LP's
- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
 - 2 MONKEES 2 The Monkees (RCA)
 - 3 BEST OF THE BEACH BOYS 3 Beach Boys (Capitol)
 - 4 MORE OF THE MONKEES - Monkees (RCA)
 - 5 FOUR TOPS (LIVE) 4 Four Tops (Tamla Motown)
 - 6 COME THE DAY 5 Seekers (Columbia)
 - 7 TRINI LOPEZ IN LONDON 6 Trini Lopez (Reprise)
 - 8 IMAGES 10 Walker Bros. (Philips)
 - 9 BETWEEN THE BUTTONS 8 The Rolling Stones (Decca)
 - 10 GOING PLACES 9 Herb Alpert (Pye)
 - 11 HAND CLAPPIN' - FOOT STOMPIN' FUNKY BUTT-LIVE! 7 Geno Washington (Plectrally)
 - 12 GREEN, GREEN GRASS OF HOME 29 Tom Jones (Decca)
 - 13 DOCTOR ZHIVAGO 13 Soundtrack (MGM)
 - 14 FIDDLER ON THE ROOF 19 London Cast (CBS)
 - 15 HALL OF FAME 15 George Forman (Bernardini)
 - 16 A HARD ROAD 12 John Mayall's Bluesbreakers (Decca)
 - 17 SURFER GIRL 16 Beach Boys (Capitol)
 - 18 MATTHEW AND SON 18 Cal Stevens (Deram)
 - 19 S.R.O. 14 Herb Alpert and the Tijuana Brass (Pye)
 - 20 BOB DYLAN'S GREATEST HITS 13 Bob Dylan (CBS)

TOP E.P.'s

- 1 FOUR TOP HITS 1 Four Tops (Tamla Motown)
- 2 MORNINGTOWN RIDE 2 Seekers (Columbia)
- 3 HITS FROM THE SEEKERS 3 The Seekers (Columbia)
- 4 BEACH BOYS HITS 4 Beach Boys (Capitol)
- 5 FOUR TOPS 5 Four Tops (Tamla Motown)
- 6 VAL DOONICAN 6 Val Doonican (Decca)
- 7 BEST OF BENNETT 7 Tony Bennett (CBS)
- 8 ANDY'S NEWEST HITS 10 Andy Williams (CBS)
- 9 ORIGINALS FROM MARVIN GAYE 9 Marvin Gaye (Tamla Motown)
- 10 THE THROGS 10 The Throgs (Mercury)

5 YEARS AGO

- 1 WONDERFUL LAND 1 Shadows
- 2 HEY BABY 4 Bruce Channel
- 3 DREAM BABY 2 Roy Orbison
- 4 HEY LITTLE GIRL 3 Del Shannon
- 5 TELL ME WHAT HE SAID 5 Helen Shapiro
- 6 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE 6 Elvis Presley
- 7 TWISTIN' THE NIGHT AWAY 7 Sam Cooke
- 8 SPEAK TO ME PRETTY 8 Craig Douglas
- 9 WHEN MY LITTLE GIRL IS SMILING 11 Lennie Hayton
- 10 NEVER GOODBYE 10 R. Humbly and the Sinners
- 11 THEME FROM Z CARS 8 Johnny Keating
- 12 STRANGER ON THE SHORE 12 Asher Bilal
- 13 WHEN MY LITTLE GIRL IS SMILING 12 Jimmy Justice
- 14 RUMBLE AND THE SINNERS 12 Jimmy Justice
- 15 HOLE IN THE GROUND 14 Bernard Cribbins
- 16 WONDERFUL WORLD OF THE YOUNG 10 Danny Williams
- 17 THE PARTY'S OVER 10 Lennie Hayton
- 18 DR. KILDARE THEME 18 Johnny Spence
- 19 LET'S TWIST AGAIN 15 Chubby Checker
- 20 WIMOWEH 11 Carl Denver



- 1 SOMETHIN' STUPID 26 ARNOLD LAYNE
- 2 RELEASE ME 27 ON A CAROUSEL
- 3 PUPPET ON A STRING 28 YOU GOT WHAT IT TAKES
- 4 A LITTLE BIT ME, A LITTLE BIT YOU 29 GIVE IT TO ME
- 5 THIS IS MY SONG 30 CAN HEAR THE GRASS GROW
- 6 HA! HA! SAID THE CLOWN 31 DETROIT CITY
- 7 SIMON SMITH AND HIS AMAZING DANCING BEAR 32 FM A BELIEVER
- 8 I WAS KAISER BILL'S BATMAN 33 I'LL TRY ANYTHING
- 9 I'M ALL OVER YOU 34 JIMMY MACK
- 10 EDELWEISS 35 DEDICATED TO THE ONE I LOVE
- 11 PURPLE HAZE 36 HI HO SILVER LINING
- 12 PENNY LANE/STRAWBERRY FIELDS FOREVER 37 59th STREET BRIDGE SONG (FEELING GROOVY)
- 13 BERNADETTE 38 I CAN'T MAKE IT
- 14 GEORGY GIRL 39 FUNNY FAMILIAR
- 15 BECAUSE I LOVE YOU 40 FORGOTTEN FEELING
- 16 TOUCH ME, TOUCH ME 41 RETURN OF THE RED BARON
- 17 I'M GONNA GET ME A GUN 42 MAROC 7
- 18 THIS IS MY SONG 43 GONNA GET ALONG WITHOUT YOU NOW
- 19 HAPPY TOGETHER 44 SNOOPY vs. THE RED BARON
- 20 KNOCK ON WOOD 45 SOOTHE ME
- 21 I'M GONNA GET ME A GUN 46 OH HOW I MISS YOU
- 22 AL CAPONE 47 THE BOAT THAT I ROW
- 23 THERE'S A KIND OF HUSH 48 WHAT A WOMAN IN LOVE WON'T DO
- 24 LOVE IS HERE AND NOW YOU'RE GONE 49 I WON'T COME IN WHILE HE'S THERE
- 25 SEVEN DRUNKEN MEN 50 HERE COMES MY BABY

A blue dot denotes new entry.

BRITAIN'S TOP R & B ALBUMS

- 1 KNOCK ON WOOD 1 Eddie Floyd (CBS 8569)
- 2 BERNADETTE 2 Four Tops (Tamla Motown TMG 661)
- 3 SWEET SOUL MUSIC 3 Arthur Conley (Atlantic 34408)
- 4 DAY TRIPPER 4 O.J. Redding (Stax 60165)
- 5 RAISE YOUR HAND 2 Eddie Floyd (Stax 60161)
- 6 AL CAPONE 4 Prince Buster (Blue Beat BB 324)
- 7 SOOTHE ME 8 Sam and Dave (Stax 60064)
- 8 JIMMY MACK 16 Martha and the Vandellas (Tamla Motown TMG 599)
- 9 PURPLE HAZE 12 Jimi Hendrix (Track 60090)
- 10 LOVE IS HERE AND NOW YOU'RE GONE 2 Supremes (Tamla Motown TMG 597)
- 11 MERCY, MERCY, MERCY 19 Marlena Shaw (CBS 8569)
- 12 GIVE AND TAKE 18 Jimmy Cliff (Island WIP 664)
- 13 CROSSCUT SAW 13 Albert King (Atlantic 34408)
- 14 GUNS OF NAVARONE 13 Skatalites (Island W1 168)
- 15 EVERYBODY NEEDS SOMEBODY TO LOVE 13 Wilson Pickett (Atlantic 35415)
- 16 THE DARK END OF THE STREET 13 James Carr (Stateside SS 2001)
- 17 PHOENIX CITY 17 Rolando Alphonso (Doctor Bird DB 102)
- 18 MERCY, MERCY, MERCY 15 Cannonball Adderley (Capitol CL 1549)
- 19 EVERYBODY NEEDS HELP 19 Jimmy Holiday (Liberty LIB 1262)
- 20 LIKE I KNOW 19 Sam and Dave (Atlantic 35408)
- 21 DOUBLE DYNAMITE 18 Sam and Dave (Stax 59363)
- 22 HIT THE ROAD STAX 18 Various Artists (Stax 59365)
- 23 GREATEST HITS 12 Temptations (Tamla Motown TML 11043)
- 24 THE WICKED PICKETT 4 Wilson Pickett (Atlantic 35713)
- 25 LIVE 2 Four Tops (Atlantic 35713)
- 26 AND NOW 3 Booker T and the MG's (Stax 59362)
- 27 A HARD ROAD 10 John Mayall's Bluesbreakers (Decca LK 4904)
- 28 SOLID GOLD SOUL VOL. II 2 Various Artists (Atlantic 35713)
- 29 THE SOUL ALBUM 10 O.J. Redding (Atlantic 35713)
- 30 AWAY WE A-GO-GO 10 Miracles (Tamla Motown)

BUBBLING UNDER

If I Were a Rich Man - Topol (CBS)
 Phoenix City - Rolando Alphonso (Doctor Bird)
 Guns of Navarone - Skatalites (Island)
 Walk Away Reneg - Truth (Decca)
 Time Alone Will Tell - Malcolm Roberts (RCA)
 Travlin' Man - Stevie Wonder (Tamla Motown)
 Darlin' Be Home Soon - Lovin' Spoonful (Kama Sutra)
 Casino Royale - Herb Alpert (A & M)
 You Came Along - Frank Field (Columbia)

Continued from page 4

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Manfred's attitudes on his hits & films...



MANFRED MANN



SUPPOSING you were a member of the Manfred Mann group. And then you had a new record released. Would you be worried about it? (Especially considering the group's hit records, or several number ones and countless top ten hits.) The answer is you probably wouldn't lose too much sleep.

Manfred Mann himself is different. He has that pessimistic attitude which tells him that each hit "may be his last". He talked about their latest record, "Ha Ha Said The Clown", which is rocketing up the charts.

"It was our manager Gerry who found the song. He was most insistent that we recorded it—usually he doesn't have too much to say about the top sides of singles, but he was so adamant that I thought, well, he must have a point. Then, even though I didn't particularly like it, I had to convince the others that it was O.K. Now, of course, the song has grown on me—I've heard it so many times. Funnily enough, it took us ages to get it finished in the studio—we must have heard it thousands and thousands of times. That was what put us off.

"But often, when I look back on our records I'm more pleased with them than when they were in the charts, and when they were being played all the time. Take 'Semi Detached Suburban Mr. James', for instance. I didn't particularly like it at the time. Now, I hear it and it seems to have a lovely flowing sound—very nice. I also like 'Just Like A Woman'. My favourite singles we've ever made have been those two and 'If You Gotta Go'—that had a good funky sound. When I listen to things we did like '4-3-2-1' I'm amazed. That record was just a frantic sort of thing, it didn't have the funky sound we liked. The reason why harmonica was included on it wasn't because of any tendency towards the blues, but because Paul played harmonica." The Manfred group are known strictly as a record group. Any chance making any films of any kind?

"Now, I've always fancied myself in a film. I've always thought that I'd be rather good. Then I think about it more closely and realise that I'd probably be dreadful. If the right script came along, which was written with reasonably equal parts for each of us, and in which we could control the musical side, then there's no reason why we shouldn't take it. It would, I think, have to be a short film."

Manfred spoke about his recent letter to "The Times" concerning drug taking.

"I expected press reaction to the letter. Obviously there wouldn't have been any reaction at all if I'd been someone other than a pop figure, a housewife perhaps. Most of the press just printed it with the tag 'Pop Star Manfred Mann says legalise pot'. But this wasn't the point at all. You might have seen me on '24 Hours'—I had a chance to talk about it properly. You see, my point was this:

"When kids start smoking pot, then they think they're taking the big step—the step up from being ordinary to being extra hip, a with-it 'in' person. But really that isn't the big step. This is just a little step. Because pot, unlike alcohol and cigarette smoking, is non-addictive. The really big step is what everyone else considers to be a little step. The step when someone starts taking heroin—because it's a drug and so is pot, what's the difference? The difference is that heroin is addictive and a killer. That was the point of the letter."

NORMAN JOPLING

THE MOVE



BOB Dylan's "Greatest Hits" LP issued in the States—but with a different cover and additional titles to the British release... **Brian Auger** has bought **Julie Driscoll** a four-foot long tiger cub... during his continental tour, **Chris Barber's** band wrote off four cars in 4,000 miles... the one and only gun-toting Cat ever to score a hit with the Face answers to the name of 'Ballou'... **Judy Cannon** rides to engagements on a collapsible bike... A.14—(i) RCA Victor; (ii) Philips; (iii) Dot; (iv) Columbia (CBS here)... excellent debut by new 'Monday Monday' comper **Dave Cash** last week... after article by **Terry King** in 'Variety' on drug addiction among Britain's teenagers, **Lord Ted Willis** questioned him and stated that he intended to raise this in the house and quote extensively from the article... **Gordon Waller's** first solo disc is "Speak For Me", issued this week in the U.S.A. ... Just what is holding up the British release of **Marvin Gaye** and **Kim Weston's** "Take Two" album which was issued in the States almost six months ago?

Amazing Dancing Bears... will Coral's Wayne Thomas revive "degarat"... Plans afoot to bring back Sam & Dave soon to head their own tour... guests at the 'Speakeasy' to see Mary Wells included Tom Jones, Lance Percival, Ben E. King, Roger Powell of the Action etc... John Lennon hosted Pete Shotton, the co-founder member of his former group the Quarrymen, at the Bar O'Nails... **Herbie Mann** has recorded "The Beat Goes On" as a single, produced by **Sonny**... **Lovin' Spoonful's** May tour here is OFF—they may be back in August... despite disc battle on "Crystal Ball", **Gay Darrall** and **Twice As Much** are good friends... don't be surprised if 'Easy Beat' comper **David Symonds** goes freelance soon... T.M fact: of Tama-Motown's official "Big Eight" acts, only the **Marvelettes** have yet to make their British top 50 debut... similarity between **Monkees'** newie and **Nell Diamond's** "Cherry Cherry" is laughable... **Gnomes of Zurich's** "High Hopes" was a top ten for **Frank Sinatra** nine years ago... **Action's** **Rezzie King's** collie has eaten all his stage clothes... **Q15: If Russ Conway** is a noted U.S. TV actor and **Richard Chamberlain** is in charge of "Top Of The Pops" Sound Department: who are (a) **Alan Price**, and (b) **Spencer Davis**? **Barrett Strong's** "Money" fame co-penned **Jimmy Ruffin's** newie "Give Her All The Love I've Got"... **Bill Phillips** of **Keith-Prowse-Peter Maurice** resides this week to form his own music publishing company... **Shirley's** "Don't Go Home (My Little Darlin)"; still unissued by **Pye**, has been covered by **Susan Maughan**... **Bee Gees** Beate-sounding "New York Minsk Disaster 1941" likely to be very big... surely **Maxine Brown** would have fitted far more ideally into **Tom Jones' "Mystery And Imagination"** show—thus she could justifiably have performed "All In My Mind" and still joined "Tommy" in "Something You Got"... **Little Richard** recently played every night for 129 evenings... negotiations for **Jerry Lee Lewis'** unissued Sun side "Milkshake Mademoiselle" taking place... the **Stax-Volt** group of stars have been selected to carry the message of the 1967 'Stay In School' campaign to U.S. teenagers... next U.S. **Casinos** single is "It's All Over" by **Don Everly** tune currently in the charts for **CHM Richard**... **Frankie "Sea Cruise"** Ford's first single since 1961 is "I Can't Face Tomorrow" why can't CBS release **Dylan's** unissued "Mixed Up Confusion" instead of the already-issued "Leopard Skin Pill Box Hat"?

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